

SEASONS



SEASONS

an album of original songs in the folk style of our times

There's a season for everything
under the sun.

A time to do and a time to be done,
A time to laugh and a time to cry,
A time to live and a time to die.

Seasons . . . of the sky and the earth, of the mind and the heart. There's a time for everything under the sun: warmth, rain, audacity, pain, doubt, fear, certainty, cheer, patience, intimacy, separation, peace. A season begets another and is itself begotten of all the previous ones until life full-circles back to begin anew again from where it started. And yet, there are some moments, some seasons, that plummet the depth of one's life and last forever. These are points of no returning. . . times to "be done," perhaps "to die," and one is not the same again.

"I walked with you on a winter day,
I walked with you when you walked away.
I know a night that longs for day,
But some nights know no morning, ah-um . . ."

Seasons . . . perhaps a winter despair tempered by dogged determination to endure and rediscover. Maybe it is springtime hope, new-blown with laughter and bursting with spirit. Or summer growth, when time stands still for awhile to bless and forget itself. More rarely, it can be an autumn harvest, full of the many-colored richness of all seasons as dreams become fruitful realities.

"And could you keep your heart in wonder
at the daily miracles of your life, your
pain would not seem less wondrous than
your joy. And you would accept the seasons
of your heart, even as you have al-
ways accepted the seasons that pass
your fields." (Kahlil Gibran)

And today, what is the season of YOUR heart?

SIDE ONE

LIFT UP YOUR HEARTS

LET THERE BE PEACE

HELP MY UNBELIEF

BALLAD OF THE SEASONS

WHO IS MY NEIGHBOR?

A LONG NIGHT

SIDE TWO

PRAISE GOD

IF YOU LOOK

RUNNIN'

HOW HIGH THE SKY

SPIRIT OF THE LORD

SHOUT THE GOOD NEWS

Drums—Robert Rosengarden | Bass—Arnold Fishkind | Guitar—Joy Berlinier

Avant Garde Records, Inc., 250 West 57th Street, New York, N.Y. 10019
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Credit: Kahlil Gibran | The Prophet | Copyright 1951 | Alimud A. Knopfi



medical mission sisters
philadelphia, pa. 19111

Yes, Sister Miriam Therese Winter is still writing songs. And the Medical Mission Sisters are still singing them . . . in church, with friends, among themselves. It is a great thing to have a song to share. It makes all seasons rich and hopeful.

Do you really know who we Medical Mission Sisters are? This album and the previous ones like it are only a piece of the full story. There are about 750 of us of various nationalities like Dutch, German, Filipina, Indian as well as American; of diverse medical professions—doctors, nurses, pharmacists, lab technicians, hospital administrators, medical secretaries—and a few theologians and even journalists like myself. We've got one purpose—to serve the sick in developing countries. As one of Miriam Therese's songs has it: "Heal the sick in every land, give the helpless heart a helping hand, Guide the blind, support the lame. Tell them who sent you and why you came." The Lord sends us to tell each man He loves him. We say this with ourselves, as we work in hospitals and dispensaries, public health programs and nursing schools in 14 developing countries. Our role in these nations is constantly changing as they change. Nowadays we cooperate quite a bit with the programs and goals of the governments instead of pioneering on our own. It is good work. It is necessary work. It is our stake in the building of the earth.

Where does Miriam Therese fit in? Her songs kind of capture all the seasons of our hearts, what we value as Medical Mission Sisters: our personal commitment to the Gospel, our life together as a community, our yearning that every man be whole in body and in spirit. We are happy to share these songs with you. It is the kind of thing friends do. And it helps our work of healing grow.

*kris malins

other albums by Sister Miriam Therese Winter that you will enjoy:



cover design by victoria connolly

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Videodisc



Videodisc

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Optical Recording Project 3M
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3M

ASPEN 4



Wheatfield



WHITE FIELD

The album cover features a woman with long dark hair, wearing a red long-sleeved top, sitting in a dimly lit room. She is looking down and to the side. In the background, there is a window with a view of a city at night, including a large 'P' sign and a bridge. The overall mood is moody and atmospheric.

Karla Bonoff

RESTLESS NIGHTS

CONTAINS
THE HIT SINGLE
**"TROUBLE
AGAIN"**



MH-7597

附歌詞

DAVID CARROLL and his orchestra



LATIN PERCUSSION



121
\$.50

HIGH FIDELITY

PERFECT PRESENCE
SOUND



MERCURY ▼ PPS 2000

DAVID CARROLL AND HIS ORCHESTRA • LATIN PERCUSSION

DAVID CARROLL and his orchestra LATIN PERCUSSION

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LET'S DANCE AGAIN—Pretty Baby, Soft Shoe Jang, Adios, Swingin' Fire, plus 8 others.
SR 60152 • MG 30470



REPERCUSSION—Christmas My Christmas, The Bells Of St. Mary's, The Pensive Vendor, Legends from "West Side Story", plus 6 others.
SR 60025 • MG 30385



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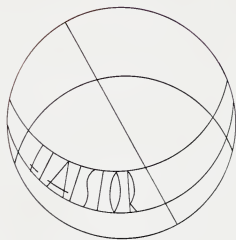
HIGH FIDELITY

PERFECT PRESENCE
SOUND

PPS

MERCURY ♣ PPS 2000

DAVID CARROLL AND HIS ORCHESTRA • LATIN PERCUSSION



TERENCE BOYLAN

This Record
is Property of

WMUR

Progressive Music
750-AM



Don't Hang Up Those Dancing Shoes

Shake It

Sundown Of Fools

The War Was Over

Shame

Hey Papa

Where Are You Hiding?

Rain King

Trains

All Songs Written By Terence Baylan



The Players: Jim Gordon, Russell Kunkel, Jeff Peraro, Chuck Rainey, David Jackson, Leland Sklar,

Dean Parks, Victor Feldman, Donald Fagen, Jai Winding, Timothy Schmit, John Klemmer, Gary Easter, William Felder, Don Henley

© & © 1977, Elektra/Asylum Records, 942 North La Brea Avenue, Los Angeles, California 90049, 665 Fifth Avenue, New York, New York 10022

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Oil on canvas, 4'10" x 11'6 1/2". Collection, The Museum of Modern Art, New York. Purchased Back Photo: Henry Giltz, Design: Anne Garner



DON'T HANG UP THOSE DANCING SHOES

DRUMS: JIM GORDON
BASS: CHUCK RAINY
PIANO: DONALD FAIR
GUITARS: DEAN PARKS, TERENCE BOYLAN
PERCUSSION: VICTOR FELDMAN
HARMONY: TIMOTHY SCHMIT

I heard you were thinking about
 getting down
 I know you're tired of being just
 a nut runner
 I've heard all of the things you've done
 and I've done, um myself before
 They told me all the things you've done
 and I makes me want you more

Albany take a last chance
 Albany take a last chance

Don't hang up those dancing shoes
 You don't want to hear that

Kind of mean
 What you gonna do when the band
 starts playing the blues?

I've seen you being an easy find
 of trying when nobody's worth the try

They've seen your running your
 games before
 And they all want to follow you down
 But you don't want to play me any more

You're afraid of the look of the town
 Take a last chance

On baby take a last chance
 Don't hang up those dancing shoes

You don't want to hear that
 Kind of mean
 What you gonna do when the band
 starts playing the blues?

SHAKE IT

PIANO & RHODES: TERENCE BOYLAN
ACQUSTIC GUITAR: BEN BENNETT
DRUMS: MICKEY NISSE
BASS: DAVID JACKSON
ORGAN: AL COOPER
GUITAR: DON EVANS
HARMONY: TIMOTHY SCHMIT

Here she comes riding
 rolling it down the line
 Slipping and sliding
 riding her latest old time
 Lauging all the way to the parking lot
 She's coming in the back of her car
 She's gonna show the boys what
 she's really got

And she's in the risk of it now
 Shake it, shake it all you can for now

Break 'em off you can for now
 I won't lost forever

So do it for, worse or for better
 And give the boys something
 to dream on later

Here she comes sliding
 shaking it down the hall
 She's got a picture in her pocket
 an unphotographed beauty

She's got a picture that was made
 in Mexico

She's got a new way of slipping
 she's riding her latest old time

Shake it, shake it all you can for now
 Break 'em off you can for now

I won't lost forever
 So do it for, worse or for better

And give the boys something
 to dream on later

SUNDOWN OF FOOLS

ACQUSTIC GUITAR: TERENCE BOYLAN
PIANO: DAVID FAIR
DRUMS: JIM GORDON
BASS: DAVID JACKSON
HARMONY: TIMOTHY SCHMIT
GUITAR: DEAN PARKS

No matter how long, or how hard I travel
 On whatever way I found route to try
 I keep coming back to this town and this river
 I keep coming back, but I never know why

For mistakes that we've made we forever do
 passions around that twisted passion that we
 had I've managed under every word that was spoken
 And a safe place that I never know why

Now they days have been downing as blue as the river
 And the sun still shines brightly by the river road
 Though my eyes may be empty, my heart has been sucking
 It's the sundown of fools that I've come here to see

THE WAR WAS OVER

DRUMS: JIFFY PORCARI
BASS: BOB CLAUER
PIANO: B. WILKINSON
DRUMS: JIM GORDON
BASS: DAVID JACKSON
HARMONY: TIMOTHY SCHMIT

HARMONY: TIMOTHY SCHMIT
ACQUSTIC GUITAR: TERENCE BOYLAN

We were hanging from the garden wall
 The night was warm and sweet
 And the moon burned through the trees
 The truth was in my eyes
 And you were going to tell me how I was
 And that I was sweet with love

And before long they came
 Downed across the sky

They knew you'd take his side
 And as we left the moon burning
 Downed across the sky

We were looking back on the
 Chorus:

And the war was over
 And we danced the night around
 As we danced the night around

The month of May had come and gone
 The month of May had come and gone

Like a Caribbean moon
 We were looking back on the

We were looking back on the
 Chorus:

And the war was over
 And we danced the night around
 As we danced the night around

The month of May had come and gone
 The month of May had come and gone

Like a Caribbean moon
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We were looking back on the
 Chorus:

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 Chorus:

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 As we danced the night around

The month of May had come and gone
 The month of May had come and gone

Like a Caribbean moon
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We were looking back on the
 Chorus:

Spring was coming early
 And the night was warm and sweet
 And the moon burned through the trees
 The truth was in my eyes

And you were going to tell me how I was
 And that I was sweet with love

And before long they came
 Downed across the sky

They knew you'd take his side
 And as we left the moon burning
 Downed across the sky

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Like a Caribbean moon
 We were looking back on the

To say who tends the
 night and death
 And the night was warm and sweet
 And the moon burned through the trees

And you were going to tell me how I was
 And that I was sweet with love

And before long they came
 Downed across the sky

They knew you'd take his side
 And as we left the moon burning
 Downed across the sky

We were looking back on the
 Chorus:

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 The month of May had come and gone

Like a Caribbean moon
 We were looking back on the

TRAINS

ACQUSTIC GUITAR: BOYLAN
DRUMS: JIM GORDON
BASS: CHUCK RAINY
PIANO: DAVID FAIR
GUITARS: DEAN PARKS, TERENCE BOYLAN
HARMONY: TIMOTHY SCHMIT

Escape loaded to wire and shaken
 When the engine to me it's goodbye
 Tell me how the train was slipping
 Now I know it's gone by

And I remember the moonlight shadows
 Through the trees on my road
 And I recall the light I held her
 When I knew I never would

There are trains that ride
 When the engine to me it's goodbye

Planes that glide from higher space
 When the engine to me it's goodbye

With names I cannot place
 But all of the broken stations

And I'll remember the light I held her
 When I knew I never would

There are trains that ride
 When the engine to me it's goodbye

Planes that glide from higher space
 When the engine to me it's goodbye

With names I cannot place
 But all of the broken stations

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Planes that glide from higher space
 When the engine to me it's goodbye

With names I cannot place
 But all of the broken stations

And I'll remember the light I held her



ZLP 8423
STEREO

Chico Holiday

FINE 67
\$ 7.00

Singcord • I've never known a love like this

Chico Holiday

I've Never Known a Love Like This

SIDE ONE:

1. I've Never Known A Love Like This
2. What Man Is This
3. Bridge Over Troubled Water
4. Who Can I Talk To
5. Woman At the Well

SIDE TWO:

1. Brother Love's Salvation Show
2. All My Trials
3. Sinner Man
4. Hymn
5. Put Your Hand In the Hand

Produced, Directed and Conceived by the Holy Spirit
 12 String Guitar — Chico Holiday
 Acoustic/Electric Guitars, Drums, Piano — James Gabriel Stipech
 Base Guitar — Michael J. Stipech
 Flute — Quitman Dennis
 Engineer — Brent Maher
 Recorded at United Recording, Las Vegas
 Cover Photo — Guy Richardson

HAL LINDSEY

says of this album:



Hal Lindsey

I believe that right now we are experiencing one of the greatest spiritual revivals in history. The popularity of today's gospel and spiritual songs — songs with a message — is a direct result of that revival.

In my opinion, one of the men on the leading edge of this spiritual resurgence is singer-guitarist Chico Holiday. Not only is he a great performer with years of experience in leading clubs, but since coming into a personal encounter with Jesus Christ several years ago, he now has a real message to sing. In every situation in which I've seen him perform, he has had a tremendous response.

He's my kind of singer and my kind of friend.

Singcord
 CORPORATION

1415 LAKE DRIVE, S.E. • GRAND RAPIDS, MICH 49506

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Glenn Cameron

You're what's missing in my life



00000000
8.5.81

THIS WILL MAKE YOU DANCE

IF YOU'RE WHAT'S MISSING IN MY LIFE

I DON'T TEAR DOWN WHAT TOOK
SO LONG TO BUILD

I KISS ME WHEN YOU WANT TO

IF YOU NEED A STRONG DOSE OF LOVE

LET'S BEGIN ANOTHER MORNING

IF I LOVE YOU, REMEMBER

I'LL BE YOUR SURVIVANT

NOTHING'S SWEETER THAN LOVE

PRODUCED BY BRIAN HOLLAND
FOR HOLLAND-DOZIER-HOLLAND PRODUCTIONS INC.

MUSICIANS

DRUMS—James Gadson
• BASS—Cruz, Raney—Scott
Edwards • GUITARS—Greg Poree—
Ben Benay—Jay Graydon • CONGAS—
Eddie “Bongo” Brown • KEYBOARDS—John
Barnes—Sonny Burke • PERCUSSION—Robert
Zimmitti—Gary Coleman • VOCAL BACKGROUND—
Maurice Waters, Julia Waters, Venetta Fields and Harold
Beatty on “You Need A Strong Dose of Love” • ARRANGER—
James Carmichael • VOCAL ARRANGER—Brian Holland •
Recorded at Valley Reader Recording Studio Masters and Whitley Studios,
Los Angeles, California • Recording Engineers: LT Horn for Superlec Sound
Services—Jerry Stroud—Don Blake—Frank Rejmar • Mixed at Malown Recording
Studio, Hollywood, California • Mixing Engineers: Gid Harris—LT Horn • Mastered at
Crystal Industries, Hollywood, California • Editor: L. T. Horn • Album Coordinators: Darrell
Gray—Willie Davis—L. T. Horn • Sound Arts: Don Wyman • EXECUTIVE PRODUCER: EDDIE J.
HOLLAND • GRAPHICS DIRECTOR: CARL OVERBY • PHOTOGRAPHY: ANTONIN KRAJCOVIL • DESIGN:
STAN MARTIN AND OY • LETTERING: VIGON NAHAS VIGON

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Holland-Dozier-Holland Music, Inc. & Stone Diamond Music Corp. (BMI)

“Special thanks to my Mom and Dad, my
daughters, GeeGee and DenDan and my
son, Glenn, for just being you. I am also grateful
to all the people who were instrumental in the
making of this album, especially the spirit of those
at Malown—may God bless you all for your
strengths, energies and time. To Brenda, inspiring us
every!

Last, but not least in my life, I thank God because all
morning who believes in God that endure all things
for it is with honesty and sheer wisdom that faith alone
shall make me what God would have me to be through
our Lord and Savior Jesus Christ. We will conquer all things
beneath the sun, if that be God's will.

Blessings be in his holy name.
G. C. Carrierson





The world as we know it is made up of two kinds of people. Those who have worked with JAM for station jingles and commercials, and those who haven't. If you're already part of the JAM family, then we invite you to listen to this as a sample of our latest work. But if you're still wondering whether to put this album on the turntable or use it as a frisbee, then here's something you should know: JAM Creative Productions makes the best jingles in the world.

And the best stations in the world come to JAM for their jingles.

Stations like WABC, WLS, and the B.B.C. Give this album a few minutes to show you why. We've tried to demonstrate in sound a few of the many different ways we've worked with stations of all formats to enhance their image and strengthen their identity.

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Narration
Morton Adams
Dave Ingram

Special thanks to everyone in our
"client montage" - and everyone else
who should have been



A FITNESS EXPERIENCE



LP 1110
ELEMENTARY

continuous rhythmic involvement
for classroom fun & fitness

KIMBO EDUCATIONAL RECORDS & EDUCATIONAL ACTIVITIES

A FITNESS EXPERIENCE

LP 1110

Aerobic Dancing is more than just another physical fitness activity. It is truly a "Fitness Experience" because it not only combines vigorous exercise for cardiovascular endurance with calisthenic exercise for toning and firming muscles, but it includes dance patterns that teach and reinforce rhythm. Add to this choreography that offers mental challenge while improving agility, balance and coordination and you have a complete physical fitness program—but Aerobic Dancing goes beyond that.

To enhance the fitness experience, a unique variety of musical arrangements are used, each of which has a story to tell or is somehow related to our daily experiences. Thus the music can be used to relate to music appreciation, history, or other familiar areas. In this way it is hoped that the concept of physical fitness can reinforce, and be reinforced by, other academic regimens. Jacki Sorensen, the creator of Aerobic Dancing, and Del Kacher, the musical arranger, have gone to great lengths to achieve the proper mood, sound and variety as the vehicle for this experience.

The emphasis in Aerobic Dancing is on FUN! However, don't be deluded into thinking that anything this enjoyable couldn't possibly be beneficial. Aerobic Dancing has been tested both in the laboratory and in the field and the results overwhelmingly confirm its benefits and value, so prepare for a real FITNESS EXPERIENCE!

The manual includes "SUGGESTIONS FOR EXPANDED LEARNING EXPERIENCES" for each tune to be used in developing the fitness experience for the teacher and the class.

ABOUT THE AUTHOR

Jacki Sorensen, since her appointment as a Clinic Staff member of the President's Council on Physical Fitness in May 1972, participates in nationwide clinics and demonstrations teaching the theory and skills of Aerobic Dancing to teachers and students, elementary to college level. Although traveling for the President's Council keeps her very busy (from the Grand Opening of Dr. Kenneth Cooper's Aerobic Activities Center in Dallas, Texas to clinics in the states of Oklahoma, Utah, Texas, Florida, Wisconsin, Tennessee, Maryland and New Jersey), Jacki's life has been running full speed for many years. Her background is wide and varied and includes—teaching in elementary school; faculty member of several colleges and universities; conducting Aerobic dancing classes at YMCAs; consultant and lecturer representing the National YMCA in New York; conducting conditioning and fitness classes for the entire family.

Over the past several years and currently she is conducting research and testing programs to measure the value of Aerobic Dancing in the improvement of cardiovascular fitness and muscle toning. Along with her many consulting, lecturing and demonstrating activities she has also authored three publications on Aerobic Dancing.

On the personal side, Jacki is a long-distance runner, and when not in training, she runs 20 miles per week for fitness and recreation. She also enjoys tennis, golf, cycling, swimming, water-skiing and snow-skiing. She has a dance background and has performed in shows and TV appearances, as well as owner-operator of her own dance studio.

SELECTIONS

SIDE A — Vocal instructions and music

- 1 — Warm-up
Music — Lees of Virginia, The Egg, Before The Parade Passes By
- 2 — Aerobic Routine I
Music — Nightly News
- 3 — Aerobic Routine II
Music — To Life
- 4 — Aerobic Routine III
Music — Sing

SIDE B — Instrumental only

SIDE C — Vocal instructions and music

- 1 — Aerobic Routine IV
Music — Joy
- 2 — Aerobic Routine V
Music — What's New, Charleston
- 3 — Aerobic Routine VI
Music — Sweet Caroline
- 4 — Cool Down
Music — Imagine, Brian's Song

SIDE D — Instrumental only

CREDITS

Recorded at California Recording Studios, Hollywood, Calif. • Arranged and conducted by Del Kacher and Milton Green • Narration by Jacki Sorensen and Bob Marcato • Over-dubbing—Visual Sounds, Inc., N.Y.C. • Engineered by Richard Mays • Manual Art—Catherine Smith • Cover Design—Harrison Muller • Printing—Michael Graphics, Inc. • Producer—Bob Kimble.

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No. 1110

A FITNESS EXPERIENCE

continuous rhythmic involvement
for classroom fun & fitness

LP 1110
ELEMENTARY



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EDUCATIONAL ACTIVITIES

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STEREO

STV 81136

ORIGINAL MOTION PICTURE SOUNDTRACK



THE DEVIL AT 4 O'CLOCK



MUSIC COMPOSED BY
FIVE-TIME ACADEMY
AWARD NOMINEE

**GEORGE
DUNING**

Orchestra Conducted
by George Duning
Orchestrations by
Arthur Morton



COLUMBIA PICTURES
presents

SPENCER TRACY AND FRANK SINATRA

In the MERVYN LEROY-FRED KOHLMAR Production of

STV 81136
STEREO

THE 400 BLOWS

co-starring

KERWIN MATHEWS • JEAN PIERRE AUMONT • GREGOIRE ASLAN • ALEXANDER SCOURBY • BARBARA LUNA

Screenplay by LIAM O'BRIEN Directed by MERVYN LEROY Produced by FRED KOHLMAR

Side One

1. Devil At 4 O'Clock — Main Title
2. Theme For Camille
3. Up The Mountain
4. Didn't You Know
5. Wait For A Village
6. Big Quake And Trek

Side Two

1. Lava Trap
2. La Fleur
3. Dead Child
4. I Thee Wed
5. Prayers For Charlie
6. Farewell To Camille — End Title

The Composer

The secret of George Duning's success as a film composer is the word simplicity. There is a purity and honesty to his work that belies the lads and gimmicks of most contemporary composers.

Raised in a musical family (both parents were professional musicians), young Duning studied theory and composition at the Cincinnati Conservatory of Music. Later he hired out as an arranger for several local dance bands. Radio star Kay Kyser picked him to handle the arrangements for his popular radio show, and when Kyser was called to Hollywood to star in the film *That Night, You're Wrong*, he took Duning along.

George Duning's new career of orchestrating film musicals was interrupted by a three-year stint in the Navy. When he returned to Hollywood, the composer was signed to a long-term contract with Columbia Studios. This was the beginning of a beautiful friendship.

Working closely with conductor Morris Stoloff (the head of Columbia's music department), he provided the music for most of the studio's major 50s films. After arranging and orchestrating material for *The Johnson Story*, Duning was given the chance to write his first original score for *Johnny O'Clock* in 1947. The rest, as they say, is history. Despite his infrequent adaptation work on later Columbia musicals like *Pal Joey* and *Three For The Show*, George Duning was primarily a composer of original scores.

Considering the prolific output, and the quality of his music is remarkably consistent. And because his orchestral style was fundamentally simple, Duning was able to write warm and believable music for westerns (*Cowboy*), epics (*Salome*), comedies (*Bell, Book and Candle*), thrillers (*The Wreck of the Mary Deare*), fantasies (*1001 Arabian Nights*) and straight dramas (*Picnic*, his masterpiece).

When the contract with Columbia expired in the early 60s, Duning freelanced... but landed few big pictures. On the other hand, his 60s television scores for episodes of *The Big Valley* and *Then Came Bronson* rank with the finest work ever done in that medium. Today, George Duning remains an active and creative voice in film and television scoring.

This powerfully moving music for Mervyn Leroy's *The Devil at 4 O'Clock* came out the end of the Columbia tenure. It is a score that combined all the best elements of George Duning's music. It is, in essence, the culmination of all that he had learned and absorbed.

The Film

The eruption of a dormant volcano on a small South Pacific island is the catalyst that brings together a curious group of troubled people in *The Devil at 4 O'Clock*. And while the physical scope of the story is of epic proportions, the real heart of the drama lies in the interaction of the physical characters.

The basic storyline involves the courageous efforts of Father Doonan (a compassionate priest who has regained his lost faith) and a motley trio of prison convicts (with hearts of gold) to rescue a cooling lava from the path of the volcano's boiling lava.

The Music

Main Title. The main title opens with a brief statement of the exciting "mountain drive" theme, which segues quickly into the film's "main theme." It is a bold and powerful piece for orchestra and chorus (superbly orchestrated by Arthur Morton) which cheerily troubled the heroic elements of the adventure to follow. But there is a haunting sadness to the music which suggests the tragic elements as well.

Theme For Camille. A straightforward and unadorned version of the "love theme" for ailing orchestra. This bittersweet tone poem is one of Duning's most lingering melodies, and his variations on this theme in the film are consistently inspiring.

Up The Mountain. Father Doonan (Spencer Tracy) and the three convicts drive up the crumbling mountain road toward the eager colony, accompanied and propelled by Duning's nerve-wracking battery of staccato strings and pounding percussion. This "mountain drive" theme was introduced in the main title music.

Didn't You Know. Convict Harry (Frank Sinatra) is a shameless opportunist, but when he tries to callously romance the sweet and innocent Camille (Barbara Lura), his mistied conscience suddenly reappears. And when Camille tells him that she is blind, he is overwhelmed with very real and sincere feelings for her. This tender scene nearly becomes screen poetry thanks to the brilliant scoring of George Duning. A swaying jazz motif associated with Harry's bad side is played against the delicate "love theme" for Camille. The two disparate pieces criss-cross and jockey for dominance as Harry struggles with his own conscience. When Harry finally expresses his true feelings for Camille, the full "love theme" emerges victoriously and rapturously. The sequence ends on a dissonant piano chord as an angry Father Doonan discovers the lovers.

Wait For A Village. A foreboding drumbeat runs through this piece as a solemn chorus bemoans the fate of the doomed island.

Big Quake And Trek. The erupting volcano triggers a devastating earthquake which ups through the colony. Duning's music ripples with tension as the group hunkers alternate with harsh woodwinds to depict the destruction. The music segues into a subdued false version of the "main theme" as Father Doonan and the three convicts (Harry, Marcel and Charlie) lead Camille and the prisoner away from the colony ruins.

Lava Trap. Heading down the mountain towards the waiting evacuation boats, the group becomes trapped by a fast moving lava flow. In this sequence, the unconvincing studio sets and the poor stock footage make Duning's music even more crucial to the drama. He introduces an exciting new "light theme" with a tense solo piano rhythm, and he punctuates it with shrill piccolo trills for shots of the advancing lava.

La Fleur. The simple gift of a flower helps to break a barrier of fear in the scene as the group continues down the treacherous mountainside. A lighter variation of the "main theme" is used here, highlighted by a lovely string bridge.

Dead Child. A sickly leper child carried by the convict Marcel dies, and this gentle little melody mirrors the sorrow of the group. Duning's hushed strings and mellow woodwinds transform this piece into a bittersweet lullaby.

I Thee Wed. Trapped in mountain caves with the lava below and all hope gone, Harry and Camille are married by Father Doonan. Their prayers for a miracle are answered the next morning when a powerful rain cools off the boiling lava. A tender version of the "love theme" gives way to a joyous dance as the children run out to play in the rain. This bouncy "children's dance" is the only music in the film that violates the score's basic tonality and could be considered Hollywood corn. But it is an understandable lapse.

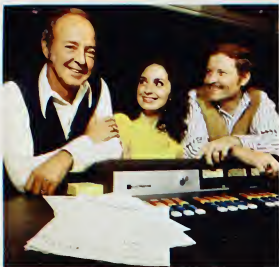
Prayers For Charlie. While attempting to prop up a collapsed bridge, Charlie is mortally wounded when both he and Father Doonan become trapped on a narrow mountain ledge. As Harry watches from across the gorge, Charlie dies in Father Doonan's arms. This is one of the film's most moving moments, and Duning's restrained use of a haunting solo chorus gives the scene religious as well as tragic overtones.

Farewell to Camille — End Title. After seeing that the children are put safely aboard the evacuation ship, Harry bids a tender farewell to Camille and returns up the mountain to where Father Doonan is trapped. In a tattered finale, Harry stands across the gorge facing Father Doonan as the volcano's background explodes with total devastation. The blast rips the island apart, and the film's last scene depicts the saddened survivors watching their home sink into the sea. A last lyrical version of the "love theme" is featured on the album (but not in the film) by the screaming chorus of the explosion music. This is followed by a glorious and heroic version of the "main theme" for full orchestra and chorus that is truly uplifting. It brings the film and the album to a triumphant close.

—Steve Harris

Previously Released As Colpix: SCP-509

Album Produced by Tom Hull and Chuck Kuchler
Production Coordination: Scott W. Holton
Mastering Engineer: Bruce Lees, IAM
Disc Plating: Jack Goldman, KM Records



side one

ON THE STREET WHERE YOU LIVE
RAINBOWS KEEP FALLIN' ON MY HEAD

Gloria Cutsforth sings,

FALLING IN LOVE WITH LOVE & OO I HEAR A WALTZ

THE LOOK OF LOVE

ON HAPPY DAY solo and waiting by Pat Hergert

I'LL NEVER FALL IN LOVE AGAIN

AQUARIUS, GOOD MORNING STARSHINE,

LET THE SUNSHINE IN from "HAIR"

side two

"Six Dimensions" Hits:

WEDDING BELL BLUES, WORKIN' ON A GROOVY THING,

HIDEAWAY

CUNADO CALIENTA EL SOL

Presenting six-year old Kelly Senger:

I WHISTLE A HAPPY TUNE, THIS IS MY COUNTRY

SPINNING WHEEL

WHAT THE WORLD NEEDS NOW IS LOVE

BATTLE HYMN OF THE REPUBLIC

Piano interludes by Margo Spoelstra

(ASCAP) 2:07

(ASCAP) 1:55

(ASCAP) 2:34

(ASCAP) 2:12

(ASCAP) 1:50

(ASCAP) 2:36

(ASCAP) 3:33

(BMI) 3:06

(BMI) 2:00

(ASCAP) 2:43

(BMI) 2:07

(ASCAP) 2:10

(PO) 3:12



RESUME Bruce Kelly's *New Oregon Singers*: World traveled, including five Christmase time trips to the South Pacific for U.S. Service personnel plus fourteen countries in Europe, this internationally known group just completed a fantastic around the world goodwill tour for Royalty, and the underprivileged alike. Benefit concerts provided funds for worthy causes in each major city. 80 people, 161 suitcase, 10 Countries, and 24,500 air miles—Portland, Tokyo, Hong Kong, Bangkok, New Delhi, Tel Aviv, Jerusalem, Bethlehem, Athens, Rome, Monaco, London and Portland.!!

BRUCE KELLY, is the spark that ignites the enormously appealing New Oregon Singers. Bruce, a civic, business and entertainment leader has a diversified background that includes: being an Alumnus of Brigham Young University—he served two years on a mission for the Mormon Church; navy pilot for 4 years; 20 years an investment broker.

He says, "Here's SOMETHING SPECIAL—a new and exciting view of the FABULOUS NEW OREGON SINGERS. Sings, zesty and beauty set them apart from all other singing groups! So, here we are, all 70 of us singing especially for YOU!! And many thanks for listening.

Bruce

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—Tivoli Gardens, Copenhagen

"You are the very finest we have had the pleasure of viewing and hearing in Monte Carlo. The Prince joins me in personal, warm thanks. America may well be proud of you. . . ."
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—Gordon Miller, Editor Saturday Evening Post

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—Roman Messing, Tel Aviv, Israel

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—Athens Music Critic, Athens Greece

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—Hong Kong

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—Vancouver, Canada

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—New Delhi

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—Her Majesty Queen Rambhai Barni
—from The National Theatre, Bangkok, Thailand

Album Producer and Sound Supervisor/Bob Bellard / Choral Arrangements: Bob Bellard / Musical Director: Bruce Kelly / Album jacket consultant: Kim Kelly / Instrumentalists: Margo Spoelstra, Eileen Seamon, Pharis, Dr. P. Carrie Green, Bass: Alan Green, Drums: Kim Kelly, Guitar / Photography: Allen Delsey, William J. Allan.

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GARDE

**SEASONS
MEDICAL MISSION SISTERS**

AVS - 126 - A
Side 1

33 1/3 RPM
STEREO

1. LIFT UP YOUR HEARTS (1:29)
2. LET THERE BE PEACE (3:44)
3. HELP MY UNBELIEF (2:10)
4. BALLAD OF THE SEASONS (3:28)
Sister Helene Kendrick, Soloist
5. WHO IS MY NEIGHBOR? (2:39)
6. A LONG NIGHT (3:11)

Words and Music by
Sister Miriam Therese Winter
(ASCAP)

Published by Vanguard
Music Corp. (ASCAP)

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AVANT



GARDE

SEASONS
MEDICAL MISSION SISTERS

AVS - 126 - B
Side 2

33 $\frac{1}{3}$ RPM
STEREO

- | | |
|------------------------|--------|
| 1. PRAISE GOD | (1:57) |
| 2. IF YOU LOOK | (3:10) |
| 3. RUNNIN' | (1:54) |
| 4. HOW HIGH THE SKY | (2:15) |
| 5. SPIRIT OF THE LORD | (2:25) |
| 6. SHOUT THE GOOD NEWS | (2:21) |

Words and Music by
Sister Miriam Therese Winter
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Scotch®
Videodisc

Side

1

Side

1

Aspen 4

Scotch®

Videodisc

Side

2



Side

2

**Program Material Recorded
On Other Side Only**

唱 333 譜 拍
 ◀STEREO▶

KARLA BONOFF
 RESTLESS NIGHTS

SIDE 1

MH-7597

- ①TROUBLE AGAIN
- ②RESTLESS NIGHTS
- ③THE LETTER
- ④WHEN YOU WALK IN THE ROOM
- ⑤ONLY A FOOL

69. 1. 出版

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唱 POP 譜拍
 ←STEREO→

KARLA BONOFF
 RESTLESS NIGHTS

SIDE 2

MH-7597

- ①BABY DON'T GO
- ②NEVER STOP HER HEART
- ③LOVING YOU
- ④THE WATER IS WIDE

69 1 出版

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MERCURY

LATIN PERCUSSION DAVID CARROLL

8 Hls. Orchestra

PPS-2000

Side 1

A Custom
High
Fidelity
Recording

1. IN A LITTLE SPANISH TOWN-CHA-CHA-2:22
2. THE BREEZE AND I (Andalucía)
(Slow Rhumba)-2:56
3. HEARTACHES (Fast Rhumba)-1:37
4. PATRICIA (Cha-Cha-Cha)-2:37
5. BESAME MUCHO (Slow Rhumba)-2:46
6. EVERYTHING'S COMING UP
ROSES (Fast Rhumba)-2:08

LONG

PLAYING MICROGROOVE

MERCURY

LATIN PERCUSSION
DAVID CARROLL
& His Orchestra

PPS-2000
Side 2

A Custom
High
Fidelity
Recording

1. BY HECK CHA-CHA-CHA-1:56
2. OYE NEGRA (Gauracha)-1:59
3. I COULD HAVE DANCED ALL NIGHT
CHA-CHA-2:39
4. BIJOU (Rhumba)-2:37
5. THE LAMP OF MEMORY (Incerti-
dumbre) (Slow Rhumba)-2:40
6. BAIA (Jazz Rhumba)-2:48

LONG

PLAYING



MICROGROOVE



SOURCES LIGHT BY LES & TIGER

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MADAMIT SARA

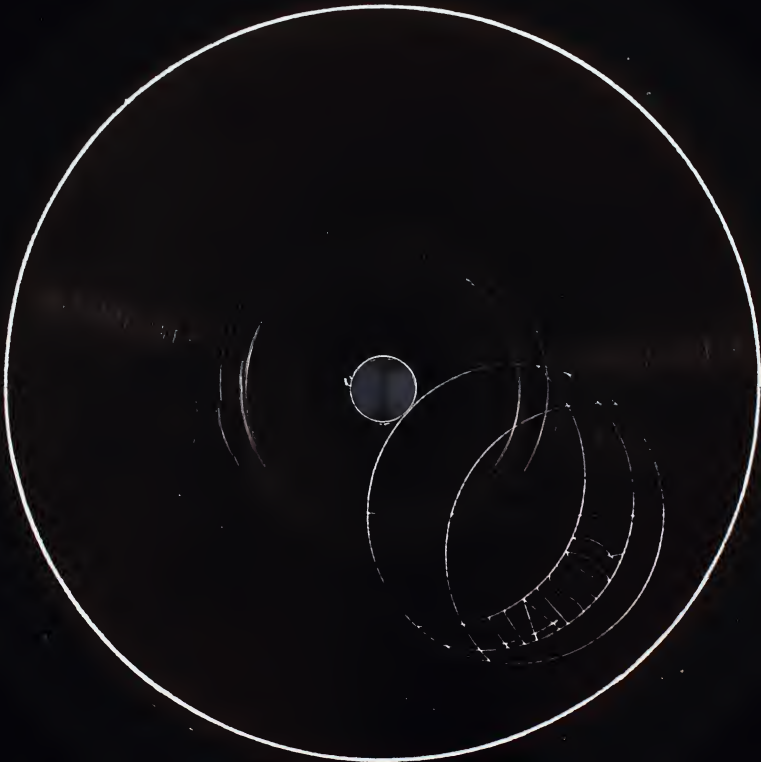
THIS SIDE: COLD BABY DONT

YOU GO. SIDE B: CANYON.

LIZARD DOLINDS

ALL RECORDS





ASYLUM RECORDS



SIDE ONE

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STEREO
7E-1091-A
(PRC)

TERENCE BOYLAN

1. DON'T HANG UP THOSE DANCING SHOES 3:30
2. SHAKE IT 3:48
3. SUNDOWN OF FOOLS 2:43
4. THE WAR WAS OVER 4:21
5. SHAME 4:40

All Songs Written by Terence Boylan
Published by Steamed Clam Music BMI
Produced by Terence Boylan
© 1977 by Asylum Records

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ASYLUM RECORDS



SIDE TWO

**PROMOTION COPY
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**STEREO
7E-1091-B**

(PRC)

TERENCE BOYLAN

1. HEY PAPA 4:00
2. WHERE ARE YOU HIDING? 4:09
3. RAIN KING 3:38
4. TRAINS 5:20

**All Songs Written by Terence Boylan
Published by Steamed Clam Music BMI
Produced by Terence Boylan
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Singcord

CHICO HOLIDAY

I've Never Known A Love Like This

33 1/3 RPM
Side 1

ZLP-842S
Stereo

- 1. I'VE NEVER KNOWN A LOVE
LIKE THIS**
- 2. WHAT MAN IS THIS**
- 3. BRIDGE OVER TROUBLED WATER**
- 4. WHO CAN I TALK TO**
- 5. WOMAN AT THE WELL**

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Singcord

CHICO HOLIDAY

I've Never Known A Love Like This

33 1/3 RPM
Side 2

ZLP-842S
Stereo

- 1. BROTHER LOVE'S SALVATION SHOW**
- 2. ALL MY TRIALS**
- 3. SINNER MAN**
- 4. HYMN**
- 5. PUT YOUR HAND IN THE HAND**

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MOTOWN®

“YOU'RE WHAT'S MISSING IN MY LIFE”

M6-880S1

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STEREO

SIDE ONE
2669-S

G. C. CAMERON

1. THIS WILL MAKE YOU DANCE (H. Beatty-B. Holland) 5:26
2. YOU'RE WHAT'S MISSING IN MY LIFE 3:55
(H. Beatty-B. Holland-L. Holland)
3. DON'T TEAR DOWN WHAT TOOK SO LONG TO BUILD 3:31
(H. Beatty-B. Holland-E. Holland-L.T. Horn)
4. KISS ME WHEN YOU WANT TO 4:14
(R. Davis-B. Holland-E. Holland)
5. YOU NEED A STRONG DOSE OF LOVE 3:17
(H. Beatty-B. Holland-E. Holland)

Produced by Brian Holland for
Holland-Dozier-Holland
Productions, Inc.

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MOTOWN[®]

"YOU'RE WHAT'S MISSING IN MY LIFE"

M6-880S1

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Motown Record Corp.

STEREO

SIDE TWO
2670-S

G. C. CAMERON

1. LET'S RUN AWAY TOGETHER 5:40
(R. Brown-S. Floyd-B. Holland-E. Holland)
2. I'LL LOVE YOU FOREVER 5:38
(R. Davis-B. Holland-E. Holland)
3. I'LL BE YOUR SERVANT 3:24
(E. Holland-B. Holland)
4. NOTHING'S SWEETER THAN LOVE 3:38
(C. Wilson)

Produced by Brian Holland for
Holland-Dozier-Holland
Productions, Inc.

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jam
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33 $\frac{1}{3}$ RPM

JAM-4B Not For Broadcast

Stereo

“There Is Another Way...”

jam
PRODUCTIONS

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33 $\frac{1}{3}$ RPM
JAM-4B
Not For Broadcast

“...Our Way”

EDUCATIONAL ACTIVITIES

A FITNESS EXPERIENCE

KEA-1110
SIDE A

33-1/3 R.P.M.
Narration &
Music

1. WARMUP

Music: Lees of Virginia, The Egg,
Before The Parade Passes By

2. AEROBIC ROUTINE I

Music: Nightly News

3. AEROBIC ROUTINE II

Music: To Life

4. AEROBIC ROUTINE III

Music: Sing

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KIMBO EDUCATIONAL

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**A FITNESS
EXPERIENCE**

**KEA-1110
SIDE B**

**33-1/3 R.P.M.
Instrumental**

1. Lees of Virginia, The Egg,
Before The Parade Passes By
2. Nightly News
3. To Life
4. Sing

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EDUCATIONAL ACTIVITIES

EDUCATIONAL ACTIVITIES

A FITNESS EXPERIENCE

KEA-1110
SIDE C

33-1/3 R.P.M.
Narration &
Music

1. **AEROBIC ROUTINE IV**
Music: Joy
2. **AEROBIC ROUTINE V**
Music: What's New, Charleston
3. **AEROBIC ROUTINE VI**
Music: Sweet Caroline
4. **COOL DOWN**
Music: Imagine, Brian's Song

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KIMBO EDUCATIONAL

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**A FITNESS
EXPERIENCE**

**KEA-1110
SIDE D**

**33-1/3 R.P.M.
Instrumental**

1. Joy
2. What's New, Charleston
3. Sweet Caroline
4. Imagine, Brian's Song

EDUCATIONAL ACTIVITIES

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ORIGINAL MOTION PICTURE SOUNDTRACK

STEREO
STV 81136

SIDE 1

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STV 81136 A

THE DEVIL AT 4 O'CLOCK

Music composed by George Duning

1. Devil At 4 O'clock — Main Title 1:37
2. Theme For Camille — 1:53
3. Up The Mountain — 2:22
4. Didn't You Know — 5:51
5. Wait For A Village — 1:38
6. Big Quake And Trek — 1:48

Orchestra Conducted by George Duning

Manufactured by Varese Sarabande Records, Inc. MADE IN U.S.A.

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ORIGINAL MOTION PICTURE SOUNDTRACK

STEREO
STV 81136

SIDE 2

© 1980 Varese Sarabande Records, Inc.
STV 81136 B

THE DEVIL AT 4 O'CLOCK

Music composed by George Duning

1. Lava Trap — 3:54
2. La Fleur — 1:37
3. Dead Child — 1:42
4. I Thee Wed — 1:56
5. Prayers For Charlie — 3:13
6. Farewell To Camille —
End Title — 2:27

Orchestra Conducted by George Duning

Manufactured by Varese Sarabande Records, Inc. **MADE IN U.S.A.**



Epic

**MONO
45 RPM**

Produced by
Larry Fogel
Debate Concept
by: E. Fox and
R. D'Addario

**DEMONSTRATION
NOT FOR SALE**

**8-50305
ZSP 162569**

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2:36

Publisher:
Blackwood
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Imusic, Inc.
(BMI)

THE PRESIDENTIAL DEBATE

-D. Imus-

**ROAD HOG AND THE
NEON CACTUS**

Associate Producers: R. & M. Berardi
Engineer: Buzz Buzanski

© EPIC, MARCA REG.



Epic

STEREO
45 RPM

Produced by
Larry Fogel
Debate Concept
by: E. Fox and
R. D'Addario



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NEON CACTUS**

Associate Producers: R. & M. Berardi
Engineer: Buzz Buzanski

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SEASONS



SEASONS

an album of original songs in the folk style of our times

AVS 126

STEREO



QUARTER BARK RECORDS



medical mission sisters
philadelphia, pa. 19111

There's a season for everything
under the sun.

A time to do and a time to be done,
A time to laugh and a time to cry.
A time to live and a time to die.

Seasons . . . of the sky and the earth, of the mind and the heart. There's a time for everything under the sun; warmth, rain, audacity, pain, doubt, fear, certainty, cheer, patience, intimacy, separation, peace. A season is a moment, it is a month, it can be a lifetime. One season begets another and is itself begotten of all the previous ones until life full-circles back to begin anew again from where it started. And yet, there are some moments, some seasons, that plummet the depth of one's life and last forever. These are points of no returning. . . times to "be done," perhaps "to die," and one is not the same again.

"I walked with you on a winter day.
I walked with you when you walked away.
I know a night that longs for day,
But some nights know no morning, ah-um . . ."

Seasons . . . perhaps a winter despair tempered by dogged determination to endure and rediscover. Maybe it is springtime hope, new-blown with laughter and bursting with spirit. Or summer growth, when time stands still for awhile to bless and forget itself. More rarely, it can be an autumn harvest, full of the many-colored richness of all seasons as dreams become fruitful realities.

"And could you keep your heart in wonder
at the daily miracles of your life, your
pain would not seem less wondrous than
your joy. And you would accept the seasons
of your heart, even as you have always
accepted the seasons that pass
your fields." (Kahlili Gibran)

And today, what is the season of YOUR heart?

SIDE ONE

LIFT UP YOUR HEARTS

LET THERE BE PEACE

HELP MY UNBELIEF

BALLAD OF THE SEASONS

WHO IS MY NEIGHBOR?

A LONG NIGHT

SIDE TWO

PRAISE GOD

IF YOU LOOK

RUNNIN'

HOW HIGH THE SKY

SPIRIT OF THE LORD

SHOUT THE GOOD NEWS

Drums—Robert Rosengarden Bass—Arnold Finkhnik Guitar—Jay Berliner

Avant Garde Records, Inc., 290 West 57th Street, New York, N.Y. 10019
Avant Garde Records, Ltd., Gloucester House, 19 Charing Cross Rd., London W.C. 2, England
Music Published by: Vanguard Music Corp., 250 West 57th Street, New York, N.Y. 10019

Credit: Kahlili Gibran The Prophet Copyright 1951 Alford A. Knopf

Yes, Sister Miriam Therese Winter is still writing songs. And the Medical Mission Sisters are still singing them . . . in church, with friends, among themselves. It is a great thing to have a song to share. It makes all seasons rich and hopeful.

Do you really know who we Medical Mission Sisters are? This album and the previous ones like it are only a piece of the full story. There are about 750 of us of various nationalities like Dutch, German, Filipina, Indian as well as American; of diverse medical professions—doctors, nurses, pharmacists, lab technicians, hospital administrators, medical secretaries—and a few theologians and even journalists like myself. We've got one purpose—to serve the sick in developing countries. As one of Miriam Therese's songs has it: "Heal the sick in every land, give the helpless heart a helping hand. Guide the blind, support the lame. Tell them who sent you and why you came." The Lord sends us to tell each man He loves him. We say this with ourselves, as we work in hospitals and dispensaries, public health programs and nursing schools in 14 developing countries. Our role in these nations is constantly changing as they change. Nowadays we cooperate quite a bit with the programs and goals of the governments instead of pioneering on our own. It is good work. It is necessary work. It is our stake in the building of the earth.

Where does Miriam Therese fit in? Her songs kind of capture all the seasons of our hearts, what we value as Medical Mission Sisters: our personal commitment to the Gospel, our life together as a community, our yearning that every man be whole in body and in spirit. We are happy to share these songs with you. It is the kind of thing friends do. And it helps our work of healing grow.

*kris malins

other albums by Sister Miriam Therese Winter that you will enjoy:



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1

Side
1

Aspen 4

Wheatfield

The logo for 'Wheatfield' is centered on a dark red background. The word 'Wheatfield' is rendered in a stylized, metallic font with a yellow-to-orange gradient. The 'W' is particularly large and ornate, featuring wheat stalks and a sheaf of wheat. A large, glowing sun or moon is positioned behind the 'e' and 'a'. The entire logo is framed by a grid of intersecting lines that create a starburst effect at the intersections.



WHEATFIELD

Karla Bonoff

RESTLESS NIGHTS

CONTAINS
THE HIT SINGLE
**"TROUBLE
AGAIN"**



MH-7597

附歌詞

Side One

TRUCKS AGAIN

Rock Band **ANALOG**
 Electric guitar **ANALOG**
 Bass **ANALOG**
 Piano **ANALOG**
 Acoustic guitar **ANALOG**
 Electric guitar **ANALOG**
 A warm vocal
 Percussion **ANALOG**
 Background vocal **ANALOG**
 A warm vocal

Well I wake up in the night now
 And don't you know I think of you
 I'm lost here in your eye
 It keeps on cutting through me
 There's a thousand tears run to
 I can't tell how I feel the thought of you
 I never really was a bad girl
 But you got me in trouble again

Well I used to walk a straight line
 I know what I was doing all the time
 There was nothing but trouble now me
 I always had my ground
 But you got me where you want me
 And now you're walking here to leave me
 I never really was a bad girl
 But you got me in trouble again

I still remember how it felt when you
 put your arm around me
 But if I thought that you would love me
 I was blind

But you got me where you want me
 And now you're always here to leave me
 I never really was a bad girl
 But you got me in trouble again

Well you'd think I would have learned by now
 And I keep away from you somehow
 But you're like a little child
 I keep coming back for more
 But you know that I'll come out and play
 I never really was a bad girl
 But you got me in trouble again

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RESTLESS NIGHTS

Rock Band **ANALOG**
 Bass **ANALOG**
 Electric piano **ANALOG**
 Acoustic guitar **ANALOG**
 Electric guitar **ANALOG**
 Acoustic guitar **ANALOG**
 A warm vocal

Could be that I just couldn't get that time
 And I had to be in the night
 And now I guess we know it was a crime
 And I have this that you said I'd be right
 Your love is real now

CHORUS
 So warm and wild
 So warm and wild
 Your love was fire

Now everyone needs to be that way
 I hope I never let you go
 Sometimes I really feel as if you're loved
 And I have this that you said I'd be right
 Your love is real now

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Side Two

Maybe this is fool
 But I just can't seem to settle down
 Always thinking there's another star
 Maybe that's the key
 Cause love is never really true
 And it's the only thing I need
 Oh, I can't wait 'till I'm good to be true
 And now I look back at all the broken dreams
 And wonder if I would have changed them
 Less that it was in the minute of things
 Cause still, I wish you were here
 I know nothing will replace you

CHORUS

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THE LETTER

Rock Band **ANALOG**
 Electric piano **ANALOG**
 Bass **ANALOG**
 Acoustic guitar **ANALOG**
 Electric guitar **ANALOG**
 A warm vocal

Back there in your room, where you were gone
 I found the pen that she wrote to you
 My heart just lay, but I couldn't stop myself
 I wish I could just go
 I see now it's true, well there has been someone
 Who's held me in his arms
 And here in this bed, I guess you must have held her
 How strange I never knew

He wrote that to you and
 You needed that for the world
 I wish that it could all just be erased
 I wish there could be just my place

As you came up the stairs
 You asked, "are you right?"
 "To believe you" was all I said
 But there in your room I saw something that
 I really wish I never read
 I saw your love and
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WHEN TO WALK IN THE ROOM

Rock Band **ANALOG**
 Bass **ANALOG**
 Electric guitar **ANALOG**
 Acoustic guitar **ANALOG**
 Electric guitar **ANALOG**
 A warm vocal

When I see a new expression on my face
 I can feel a strange emotion taking place
 Every time that you walk in the room
 I close my eyes for a second
 And I see you

Maybe I try to let you go
 Maybe I try to let you go
 I see a summer night with a magic moon
 Every time that you walk in the room
 I close my eyes for a second
 And I see you

Maybe it's a dream come true
 Standing right in front of you
 Walk I could show you how I feel
 But I only have the love to show

I can feel there's something happening in my brain
 Just thinking that someone speaks your name
 I can feel there's something happening in my brain
 Every time that you walk in the room
 I close my eyes for a second
 And I see you

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ON IT A FOOT

Rock Band **ANALOG**
 Bass **ANALOG**
 Electric piano **ANALOG**
 Acoustic guitar **ANALOG**
 Electric guitar **ANALOG**
 A warm vocal

Well baby what are you trying to prove
 By being alone
 And no one can get through to you
 Is there anyone home?
 I guess that I got nothing but
 Only a soul gives a heart like that
 Well I said that you never gave enough
 And I have this that you said I'd be right
 Your love is real now

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Side Three

I know that I need you
 And that's made you want
 I know how to reach you
 But I'm giving up, it's too late to care
 Well I guess that it's really over now
 And that's where I'm going
 And baby you know I'm a kind of funny how
 All the love made me strong enough
 I can't forget you

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Side Two

FART ON TOO

Rock Band **ANALOG**
 Bass **ANALOG**
 Electric guitar **ANALOG**
 Acoustic guitar **ANALOG**
 Electric guitar **ANALOG**
 A warm vocal

Well I guess that it's really over now
 And that's where I'm going
 And baby you know I'm a kind of funny how
 All the love made me strong enough
 I can't forget you

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Well I guess that it's really over now
 And that's where I'm going
 And baby you know I'm a kind of funny how
 All the love made me strong enough
 I can't forget you

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Well I guess that it's really over now
 And that's where I'm going
 And baby you know I'm a kind of funny how
 All the love made me strong enough
 I can't forget you

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Well I guess that it's really over now
 And that's where I'm going
 And baby you know I'm a kind of funny how
 All the love made me strong enough
 I can't forget you

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Well I guess that it's really over now
 And that's where I'm going
 And baby you know I'm a kind of funny how
 All the love made me strong enough
 I can't forget you

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Well I guess that it's really over now
 And that's where I'm going
 And baby you know I'm a kind of funny how
 All the love made me strong enough
 I can't forget you

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Side Four

Thinking that she would go
 But she was so close to fly
 Was something he had never knew
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LOVING TOO

Rock Band **ANALOG**
 Bass **ANALOG**
 Electric guitar **ANALOG**
 Acoustic guitar **ANALOG**
 Electric guitar **ANALOG**
 A warm vocal

I've been out on the road and
 I've been in the love
 Some people that I met were untrue
 I've been out in the world and
 some that I loved

CHORUS
 Loving you
 Was the thing that I do
 And it's the thing that has kept me around
 Oh, baby when you hold me in your arms
 I can't leave my eyes off you
 But I don't really want your
 there's nothing to lose

CHORUS
 I'll stay here
 I'm looking the all of my running days
 are through
 I'll stay here
 There's nobody else like you

And if I'm feeling pain tomorrow
 I'll be a clue
 Won't you fly for the forest in a tree
 Cause no matter what the trouble
 you'll see it through

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THE WATER IN THE WIND
 (Traditional melody & lyrics)
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Rock Band **ANALOG**
 Bass **ANALOG**
 Electric guitar **ANALOG**
 Acoustic guitar **ANALOG**
 Electric guitar **ANALOG**
 A warm vocal

And the water was in the rain
 And the water was in the rain
 And the water was in the rain
 And the water was in the rain

CHORUS
 The water was in the rain
 The water was in the rain
 The water was in the rain
 The water was in the rain

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Rock Band **ANALOG**
 Bass **ANALOG**
 Electric guitar **ANALOG**
 Acoustic guitar **ANALOG**
 Electric guitar **ANALOG**
 A warm vocal

CHORUS
 The water was in the rain
 The water was in the rain
 The water was in the rain
 The water was in the rain

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SR 60028 • MG 30285



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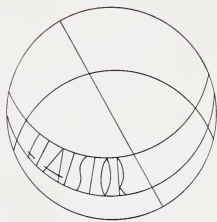
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Don't Hang Up Those Dancing Shoes

Shake It

Sundown Of Fools

The War Was Over

Shame

Hey Papa

Where Are You Hiding?

Rain King

Trains

All Songs Written By Terence Baylen



The Players: Jim Gordon, Russell Kunkel, Jeff Porco, Chuck Ranney, David Jackson, Leland Sklar,

Dean Parks, Victor Feldman, Donald Fagen, Jai Winding, Timothy Schmit, John Klemmer, Gary Fester, Wilton Felder, Don Henley

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A Division Of Warner Communications Inc. First cover art by Robert Mankiewicz. Detail from "Elegy To The Spanish Republic, 1937" (1943-1947)

DE on record, 4 1/2 x 11 3/4" Collection, The Museum of Modern Art, New York Purchased Paul Photo Henry G&P, Design Anne Garner





ZLP 8423
STEREO

Chico Holiday

FINE 67
\$ 7.00

Singcord  I've never known a love like this

Chico Holiday

I've Never Known a Love Like This

SIDE ONE:

1. I've Never Known A Love Like This
2. What Man Is This
3. Bridge Over Troubled Water
4. Who Can I Talk To
5. Woman At the Well

SIDE TWO:

1. Brother Love's Salvation Show
2. All My Trials
3. Sinner Man
4. Hymn
5. Put Your Hand In the Hand

Produced, Directed and Conceived by the Holy Spirit
 12 String Guitar — Chico Holiday
 Acoustic/Electric Guitars, Drums, Piano — James Gabriel Stipech
 Base Guitar — Michael J. Stipech
 Flute — Quitman Dennis
 Engineer — Brent Maher
 Recorded at United Recording, Las Vegas
 Cover Photo — Guy Richardson

HAL LINDSEY

says of this album:



Hal Lindsey

I believe that right now we are experiencing one of the greatest spiritual revivals in history. The popularity of today's gospel and spiritual songs — songs with a message — is a direct result of that revival.

In my opinion, one of the men on the leading edge of this spiritual resurgence is singer-guitarist Chico Holiday. Not only is he a great performer with years of experience in leading clubs, but since coming into a personal encounter with Jesus Christ several years ago, he now has a real message to sing. In every situation in which I've seen him perform, he has had a tremendous response.

He's my kind of singer and my kind of friend.

Singcord
 CORPORATION

1415 EANS DRIVE S.E. • GRAND RAPIDS MICH 49506

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Glenn Cameron

you're what's missing in my life



THIS WILL MAKE YOU SWEET

LET'S GO ON, LET'S GO ON

YOU'RE WHAT'S MISSING IN MY LIFE

HE'S YOUR FINEST HOUR

DON'T TEAR DOWN WHAT TOOK
SO LONG TO BUILD

I'LL BE YOUR STAY

I KISS ME WHEN YOU WANT TO

NOTHING'S SWEETER THAN LOVE

YOU NEED A STRONG DOSE OF LOVE

PRODUCED BY BRIAN HOLLAND
FOR HOLLAND-DOZIER-HOLLAND RECORDS

MUSICIANS

DRUMS—James Gadson
• **BASS**—Chuck Rainey—Scott
Edwards • **GUITARS**—Greg Korte—
Ben Benay—Jay Graydon • **CONGAS**—
Eddie "Bongo" Brown • **KEYBOARDS**—John
Tomas—Sonny Burke • **PERCUSSION**—Robert
Zimmitti—Gary Coleman • **VOCAL BACKGROUND**—
Maxine Waters, Julia Waters, Vernita Fields and Harold
Beatty on "You Need A Strong Dose of Love" • **ARRANGER**—
James Carmichael • **VOCAL ARRANGER**—Brian Holland •
Recorded at Wally Heider Recording Studio/Motown and Whittier Studios,
Los Angeles, California • Recording Engineers: LT Horn • Mastered at
Crystal Industries, Hollywood, California • Editor: LT Horn • Album Coordinators: Darrell
Grays—Willie Davis—LT Horn • Sound Arts: Don Wyman • **EXECUTIVE PRODUCER**: EDDIE J.
HOLLAND • **GRAPHICS DIRECTOR**: CARL OVERBY • **PHOTOGRAPHY**: ANTONION NATACHO • **DESIGN**:
STAN MARTIN AND CO. • **LETTERING**: VIGON NAHAS VIGON

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Gold Forever Music, Inc. & Stone Diamond Music Corp. (BMI)

"Special thanks to my Mom and Dad, my
daughters, GeeGee and DenDin and my
son, Glenn, for allowing you to share gratitude
to all the people who were instrumental in the
making of this album, especially the spirit of those
of Motown—may God bless you all for your
strengths, energies and time. To Brenda, inspiring us
every day."

Last, but not least, in my life, I thank God because of
marks and who believe in God that endure all things,
for it is with honesty and sheer wisdom that faith alone
shall make me what God would have me to be, through
our Lord and Savior Jesus Christ. We will conquer all things
beneath the sun, if that be God's will.

Blessings be in his holy name.
—C. Carmon





The world as we know it is made up of two kinds of people. Those who have worked with JAM for station jingles and commercials, and those who haven't. If you're already part of the JAM family, then we invite you to listen to this as a sample of our latest work. But if you're still wondering whether to put this album on the turntable or use it as a frisbee, then here's something you should know: JAM Creative Productions makes the best jingles in the world.

And the best stations in the world come to JAM for their jingles.

Stations like WABC, WLS, and the B.B.C. Give this album a few minutes to show you why. We've tried to demonstrate in sound a few of the many different ways we've worked with stations of all formats to enhance their image and strengthen their identity.

You can hear the quality on the record, and you can see some of the equipment and talented people who make it possible right here. But what's equally important to show you is how our attitude differs from most of the other "jingle companies."

We specialize in what we do, and we enjoy it. We get to know each of our clients, and produce exactly what they want. And, after all, that's what it's all about.

So listen to our work, and then come meet your friends at JAM. Because we think you're one of the best stations in the world too.

PRODUCTIONS

JAM Creative Productions, Inc.
4631 Insurance Lane
Dallas, Texas 75203
Telephone 214-526-7080

Narration
Marty Adams
Don Ingram

Special thanks to everyone in our
"lost montage" and everyone else
who should have been

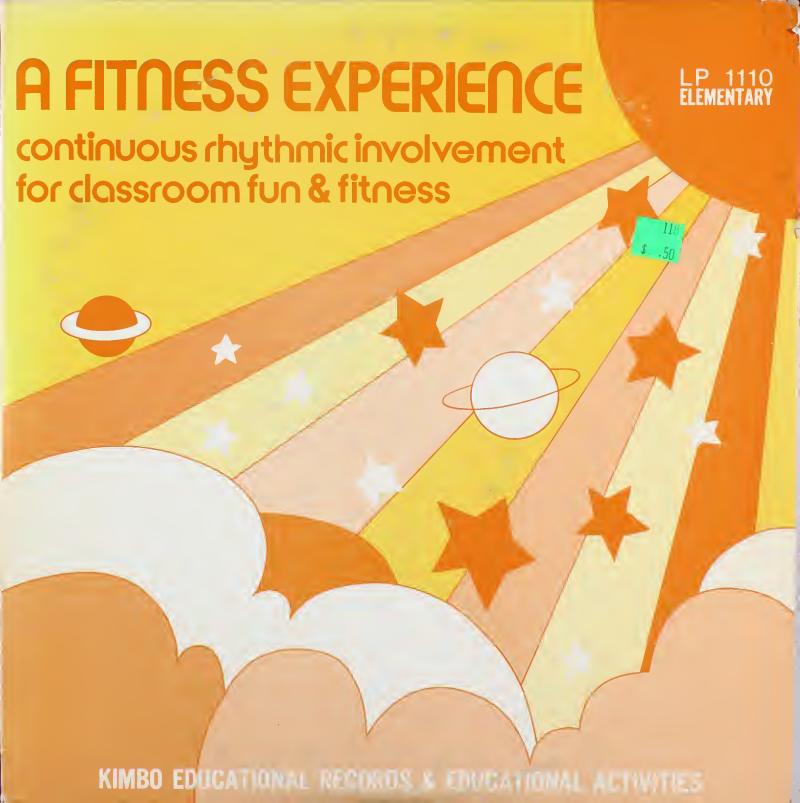


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A FITNESS EXPERIENCE

continuous rhythmic involvement
for classroom fun & fitness

LP 1110
ELEMENTARY



KIMBO EDUCATIONAL RECORDS & EDUCATIONAL ACTIVITIES

A FITNESS EXPERIENCE

LP 1110

Aerobic Dancing is more than just another physical fitness activity. It is truly a "Fitness Experience" because it not only combines vigorous exercise for cardiovascular endurance with calisthenic exercise for toning and firming muscles, but it includes dance patterns that teach and reinforce rhythm. Add to this choreography that offers mental challenge while improving agility, balance and coordination and you have a complete physical fitness program—but Aerobic Dancing goes beyond that.

To enhance the fitness experience, a unique variety of musical arrangements are used, each of which has a story to tell or is somehow related to our daily experiences. Thus the music can be used to relate to music appreciation, history, or other familiar areas. In this way it is hoped that the concept of physical fitness can reinforce, and be reinforced by, other academic regimens. Jacki Sorensen, the creator of Aerobic Dancing, and Del Kacher, the musical arranger, have gone to great lengths to achieve the proper mood, sound and variety as the vehicle for this experience.

The emphasis in Aerobic Dancing is on FUN! However, don't be deluded into thinking that anything this enjoyable couldn't possibly be beneficial. Aerobic Dancing has been tested both in the laboratory and in the field and the results overwhelmingly confirm its benefits and value, so prepare for a real FITNESS EXPERIENCE!

The manual includes "SUGGESTIONS FOR EXPANDED LEARNING EXPERIENCES" for each tune to be used in developing the fitness experience for the teacher and the class.

ABOUT THE AUTHOR

Jacki Sorensen, since her appointment as a Clinic Staff member of the President's Council on Physical Fitness in May 1972, participates in nationwide clinics and demonstrations teaching the theory and skills of Aerobic Dancing to teachers and students, elementary to college level. Although traveling for the President's Council keeps her very busy (from the Grand Opening of Dr. Kenneth Cooper's Aerobic Activities Center in Dallas, Texas to clinics in the states of Oklahoma, Utah, Texas, Florida, Wisconsin, Tennessee, Maryland and New Jersey), Jacki's life has been running full speed for many years. Her background is wide and varied and includes—teaching in elementary school; faculty member of several colleges and universities; conducting Aerobic dancing classes at YMCAs; consultant and lecturer representing the National YMCA in New York; conducting conditioning and fitness classes for the entire family.

Over the past several years and currently she is conducting research and testing programs to measure the value of Aerobic Dancing in the improvement of cardiovascular fitness and muscle toning. Along with her many consulting, lecturing and demonstrating activities she has also authored three publications on Aerobic Dancing.

On the personal side, Jacki is a long-distance runner, and when not in training, she runs 20 miles per week for fitness and recreation. She also enjoys tennis, golf, cycling, swimming, water-skiing and snow-skiing. She has a dance background and has performed in shows and TV appearances, as well as owner-operator of her own dance studio.

SELECTIONS

SIDE A — Vocal instructions and music

- 1 — Warm-up
Music — Lees of Virginia, The Egg, Before The Parade Passes By
- 2 — Aerobic Routine I
Music — Nightly News
- 3 — Aerobic Routine II
Music — To Life
- 4 — Aerobic Routine III
Music — Sing

SIDE B — Instrumental only

SIDE C — Vocal instructions and music

- 1 — Aerobic Routine IV
Music — Joy
- 2 — Aerobic Routine V
Music — What's New, Charleston
- 3 — Aerobic Routine VI
Music — Sweet Caroline
- 4 — Cool Down
Music — Imagine, Brian's Song

SIDE D — Instrumental only

CREDITS

Recorded at California Recording Studios, Hollywood, Calif. • Arranged and conducted by Del Kacher and Milton Green • Narration by Jacki Sorensen and Bob Marcato • Over-dubbing—Visual Sounds, Inc., N.Y.C. • Engineered by Richard Mays • Manual Art—Catherine Smith • Cover Design—Harrison Muller • Printing—Michael Graphics, Inc. • Producer—Bob Kimble.

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EDUCATIONAL ACTIVITIES and KIMBO EDUCATIONAL RECORDS
No. 1110

A FITNESS EXPERIENCE

continuous rhythmic involvement
for classroom fun & fitness

LP 1110
ELEMENTARY



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STEREO

STV 81136

ORIGINAL MOTION PICTURE SOUNDTRACK



THE DEVIL AT 4 O'CLOCK



MUSIC COMPOSED BY
FIVE-TIME ACADEMY
AWARD NOMINEE

**GEORGE
DUNING**

•
Orchestra Conducted
by George Duning
Orchestrations by
Arthur Morton



COLUMBIA PICTURES
presents

SPENCER TRACY AND FRANK SINATRA in The MERVYN LEROY-FRED KOHLMAR Production of

STV 81136
STEREO

THE DEATH OF SMITH

co-starring

KERWIN MATTHEWS • JEAN PIERRE AUMONT • GREGOIRE ASLAN • ALEXANDER SCOURBY • BARBARA LUNA

Screenplay by LIAM O'BRIEN Directed by MERVYN LeROY Produced by FRED KOHLMAR

Side One

1. Devil At 4 O'Clock — Main Title
2. Theme For Camille
3. Up The Mountain
4. Didn't You Know
5. Wait For A Village
6. Biba Quase And Trek

Side Two

1. Lava Trap
2. La Fleur
3. Dead Child
4. I Tied Wed
5. Prayers For Charlie
6. Farewell To Camille — End Title

The Composer

The secret of George Dunning's success as a film composer is the word simplicity. There is a purity and honesty to his work that belies the laws and gimmicks of most contemporary composers. Based in a musical family (both parents were professional musicians), young Dunning studied theory and composition at the Cincinnati Conservatory of Music. Late he hired out as an arranger for several local dance bands. Radio star Kay Kyser picked him to handle the arrangements for his popular radio show, when Kyser was called to Hollywood to star in the film *Thraight Right*. You're Wrong, he took Dunning along.

George Dunning's new career of orchestrating film musicals was interrupted by a three-year stint in the Navy. When he returned to Hollywood, the composer was signed to a long-term contract with Columbia Studio. This was the beginning of a beautiful friendship.

Working closely with conductor Morris Stoloff (the head of Columbia's music department), he provided the music for most of the studio's major 50s films. After arranging and orchestrating material for *The John Strain*, Dunning was given the chance to write his first original score for *Johnny D'Cloud* in 1967. The rest, as they say, is history. Despite his infrequent adaptation work after Columbia musicals like *For Joy* and *Three For The Show*, George Dunning was primarily a composer of original scores.

Considering the prolific output, the quality of his music is remarkably consistent. And because his orchestral style was fundamentally simple, Dunning was able to write warm and believable music for westerns (*Cowboy*), epics (*Glenn*), comedies (*Bell, Book and Candle*), thrillers (*The Wreck of the Mary Deare*), fantasies (*1001 Arabian Nights*), and straight dramas (*Picnic*, his masterpiece).

When the contract with Columbia expired in the early 60s, Dunning freelanced — but landed few big pictures. On the other hand, his 60s television scores for episodes of *The Big Valley* and *Then Came Bronson* rank with the finest work ever done in that medium. Today, George Dunning remains an active and creative voice in film and television scoring.

This powerfully moving music for Mervyn LeRoy's *The Devil at 4 O'Clock* came near the end of the Columbia tenure. It is a score that combined all the best elements of George Dunning's music. It is, in essence, the culmination of all that he had learned and absorbed.

The Film

The eruption of a dormant volcano on a small South Pacific island is the catalyst that brings together a curious group of troubled people in *The Devil at 4 O'Clock*. And while the physical scope of the story is of epic proportions, the real heart of the drama lies in the interaction of the principle characters.

The basic storyline revolves the courageous efforts of Father Doonan (a compassionate Priest who has regained his lost faith) and a motley trio of prison convicts (with hearts of gold) to rescue a solitary of leper children from the path of the volcano's boiling lava.

The Music

Main Title. The main title opens with a brief statement of the exciting "mountain drive" theme, which saunters quickly into the film's "main theme." It is a bold and powerful piece for orchestra and chorus (superbly orchestrated by Arthur Morton) which clearly symbolized the heroic elements of the adventure to follow. But there is a haunting sadness to this music which suggests its tragic elements as well.

Theme For Camille. A straightforward and unabashed version of the "love theme" for strong orchestra. This is one of the most beautiful of Dunning's most lingering melodies, and his variations on this theme in the film are consistently inspiring.

Up The Mountain. Father Doonan (Spencer Tracy) and the three convicts drive up the crumbling mountain road toward the leper colony, accompanied and propelled by Dunning's nerve-wracking battery of staccato strings and pounding percussion. This "mountain drive" theme was introduced in the main title music.

Didn't You Know. Convict Harry (Frank Sinatra) is a shameless opportunist, but when he tries to callously romance the sweet and innocent Camille (Barbara Luna), his mislaid conscience suddenly reappears. And when Camille tells him that she is blind, he is overwhelmed with very real and sincere feelings for her. This tender scene nearly becomes screen poetry thanks to the brilliant scoring of an George Dunning. A swaggering jazz motif associated with Harry's bad side is played against the delicate "love theme" for Camille. This two disparate pieces cross-cross and jockey for dominance as Harry struggles with his own conscience. When Harry finally expresses his true feelings for Camille, the full "love theme" emerges victoriously and rapturously. The sequence ends on a dissonant piano chord as an angry Father Doonan discovers the lovers.

Wait For A Village. A foreboding drumbeat runs through this piece as a solemn chorus bemoans the fate of the doomed island.

Big Quake and Trek. The erupting volcano brings a devastating earthquake which rips the island apart. The ensuing hysteria is captured with tension as snarling horns alternate with harsh woodwinds to depict the destruction. This music squares into a subdued blue version of the "love theme," as Father Doonan and the three convicts (Harry, Marcel and Charlie) lead Camille and the leper children away from the colony ruins.

Lava Trap. Heading down the mountain towards the waiting evacuation boats, the group becomes trapped by a fast moving lava flow. In this sequence, the unconvincing studio sets and the poor stock footage make Dunning's music even more crucial to the drama. He introduces an exciting new "light theme" with a tense solo piano rhythm, and he punctuates it with shrill piccolo trills for shots of the advancing lava.

La Fleur. The simple gift of a flower helps to break a barrier of fear in this scene as the group continues down the treacherous and landslide-laden path of variation of the "main theme" is used here, heightened by a lovely string bridge.

Dead Child. A sickly leper child carried by the cruel Marcel dies, and this gentle little melody mirrors the sorrow of the group. Dunning's hushed strings and melodic woodwinds transform this piece into a bitter-sweet lullaby.

I Tied Wed. Trapped in mountain caves with the lava below and all hope gone, Harry and Camille are married by Father Doonan. Their prayers for a miracle are answered the next morning when a powerful rain cools off the boiling lava. A tender version of the "love theme" gives way to a joyous dance as the children run out to play in the rain. This "children's dance" is the only music in the film that violates the score's basic tonality and could be considered Hollywood corn. But it is an understandable lapse.

Prayers For Charlie. While attempting to prep up a collapsed bridge, Charlie is mortally wounded when both he and Father Doonan become trapped on a narrow mountain ledge. As Harry watches from across the gorge, Charlie dies in Father Doonan's arms. This is one of the film's most moving moments, and Dunning's restrained use of a haunting solo chorus gives the scene religious as well as tragic overtones.

Farewell to Camille — End Title. After seeing that the children are put safely aboard the evacuation ship, Harry bids a tender farewell to Camille and returns up the mountain to where Father Doonan is trapped. In a taut final Harry stands before the erupting volcano, and the volcano in the background explodes with total devastation. The blast rips the island apart, and the film's last scene depicts the saddened survivors watching from the boat as the island sinks into the ocean. A last lyrical version of the "love theme" is followed on the album (but not in the film) by the screaming horns of the explosion music. This is followed by a glorious and heroic version of the "main theme" for full orchestra and chorus that is truly uplifting. It brings the film and the album to a triumphant close. —Steve Harris

*Previously Released As Corgi SCF-509

Album Produced by Tom Noll and Chris Kuchler
Orchestra Conducted by Morris Stoloff
Mastering Engineer: Bruce Leach, LAM
Disc Planning: Rick Goldman, KM Records



side one
ON THE STREET WHERE YOU LIVE (ASCAP) 2:07
RAINBOWS KEEP FALLIN' ON MY HEAD (ASCAP) 1:55
Gloria Cateforth sings,
FALLING IN LOVE WITH LOVE & OO I HEAR A WALTZ (ASCAP) 2:34
THE LOOK OF LOVE (ASCAP) 2:12
ON HAPPY DAYS solo and wailing by Pat Hergert (ASCAP) 1:50
I'LL NEVER FALL IN LOVE AGAIN (ASCAP) 2:36
AQUARIUS, GOOD MORNING STARSHINE,
LET THE SUNSHINE IN from "HAIR" (ASCAP) 3:33

side two
"5th Dimension" hits:
WEDDING BELL BLUES, WORKIN' ON A GROOVY THING, HIDEAWAY (BMI) 3:06
CUANOD CALIENTA EL SOL (BMI) 2:00
Presenting six-year old Kelly Senne:
I WHISTLE A HAPPY TUNE, THIS IS MY COUNTRY (ASCAP) 2:43
SPINNING WHEEL (BMI) 2:07
WHAT THE WORLD NEEDS NOW IS LOVE (ASCAP) 2:10
BATTLE HYMN OF THE REPUBLIC
Piano interludes by Marge Spaulstra (PD) 3:12



RESUME: Bruce Kelly's New Oregon Singers: World traveled, including five Christmastime trips to the South Pacific for U.S. Service personnel plus fourteen countries in Europe, this internationally known group just completed a fantastic around the world goodwill tour for Royalty, and the underprivileged alike. Benefit concerts provided funds for worthy causes in each major city. 80 people, 161 suitcase, 10 Countries, and 24 500 air miles—Portland, Tokyo, Hong Kong, Bangkok, New Delhi, Tel Aviv, Jerusalem, Bethlehem, Athens, Rome, Monaco, London and Portland.!!

BRUCE KELLY, is the spark that ignites the anomalously appealing New Oregon Singers. Bruce, a civic, business and entertainment leader has a diversified background that includes: being an Alumnus of Brigham Young University—he served two years on a mission for the Mormon Church; navy pilot for 4 years; 20 years an investment broker.

He says, "Here's SOMETHING SPECIAL—a new and exciting view of the FABULOUS NEW OREGON SINGERS. Subtlety, zest and beauty set them apart from all other singing groups! So, here we are, all 70 of us singing especially for YOU!! And many thanks for listening."

Dee Dee

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—Hong Kong

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—Vancouver, Canada

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—Her Majesty Queen Ramtha: Ba-n
—from The National Theatre, Bangkok, Thailand

Album Producer and Sound Supervisor: Bob Ballard / Choral Arrangements: Bob Ballard / Musical Director: Bruce Kelly / Album Jacket Consultant: Kim Kelly / Instrumentalists: Marge Spaulstra, Eileen Seaton, Phaedra De P. Carlyn Green, Bass: Allan Green, Drums: Kim Kelly, Guitar / Photography: Allan Delzy, William J. Allen.

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GARDE

SEASONS
MEDICAL MISSION SISTERS

AVS - 126 - A
Side 1

33 1/3 RPM
STEREO

1. LIFT UP YOUR HEARTS (1:29)
2. LET THERE BE PEACE (3:44)
3. HELP MY UNBELIEF (2:10)
4. BALLAD OF THE SEASONS (3:28)
Sister Helene Kendrick, Soloist
5. WHO IS MY NEIGHBOR? (2:39)
6. A LONG NIGHT (3:11)

Words and Music by
Sister Miriam Therese Winter
(ASCAP)

Published by Vanguard
Music Corp. (ASCAP)

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AVANT



GARDE

SEASONS
MEDICAL MISSION SISTERS

AVS - 126 - B
Side 2

33 $\frac{1}{3}$ RPM
STEREO

- | | |
|------------------------|--------|
| 1. PRAISE GOD | (1:57) |
| 2. IF YOU LOOK | (3:10) |
| 3. RUNNIN' | (1:54) |
| 4. HOW HIGH THE SKY | (2:15) |
| 5. SPIRIT OF THE LORD | (2:25) |
| 6. SHOUT THE GOOD NEWS | (2:21) |

Words and Music by
Sister Miriam Therese Winter
(ASCAP)

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Scotch®
Videodisc

Side

1

Side

1

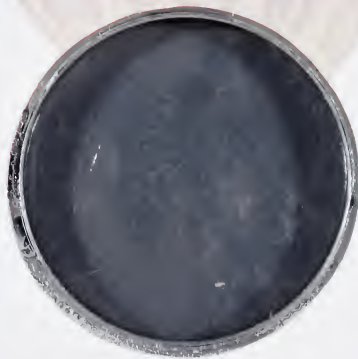
Aspen 4

Scotch®

Videodisc

Side

2



Side

2

**Program Material Recorded
On Other Side Only**

唱 牌
 三
 唱 牌
 STEREO

KARLA BONOFF
 RESTLESS NIGHTS

SIDE 1

MH-7597

- ① TROUBLE AGAIN
- ② RESTLESS NIGHTS
- ③ THE LETTER
- ④ WHEN YOU WALK IN THE ROOM
- ⑤ ONLY A FOOL

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 總經理：台北市建一公司

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唱 牌
 POP
 ←STEREO→

KARLA BONOFF
 RESTLESS NIGHTS

SIDE 2

MH-7597

- ① BABY DON'T GO
- ② NEVER STOP HER HEART
- ③ LOVING YOU
- ④ THE WATER IS WIDE

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 電話：王田一〇
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MERCURY

LATIN PERCUSSION
DAVID CARROLL
& His Orchestra

PPS-2000
Side 1

Custom
45-
RPM
Recording

1. IN A LITTLE SPANISH TOWN CHA-CHA-2:22
2. THE BREEZE AND I (Andalucía)
(Slow Rhythm)-2:58
3. HEARTACHES (Fast Rumba)-1:37
4. PATRICIA (Cha-Cha-Cha)-2:37
5. BESAME MUCHO (Slow Rumba)-2:46
6. EVERYTHING'S COMING UP
ROSES (Fast Rumba)-2:08

LONG

PLAYING MICROGROOVE

MERCURY

LATIN PERCUSSION
DAVID CARROLL
& His Orchestra

PPS-2000
Side 2

A Custom
High
Fidelity
Recording

1. BY HECK CHA-CHA-CHA-1:56
2. OYE NEGRA (Gauracha)-1:59
3. I COULD HAVE DANCED ALL NIGHT
CHA-CHA-2:39
4. BIJOU (Rhumba)-2:37
5. THE LAMP OF MEMORY (Incerti-
dumbre) (Slow Rhumba)-2:40
6. BAIA (Jazz Rhumba)-2:48

LONG

PLAYING



MICROGROOVE



SARAH & TIGER

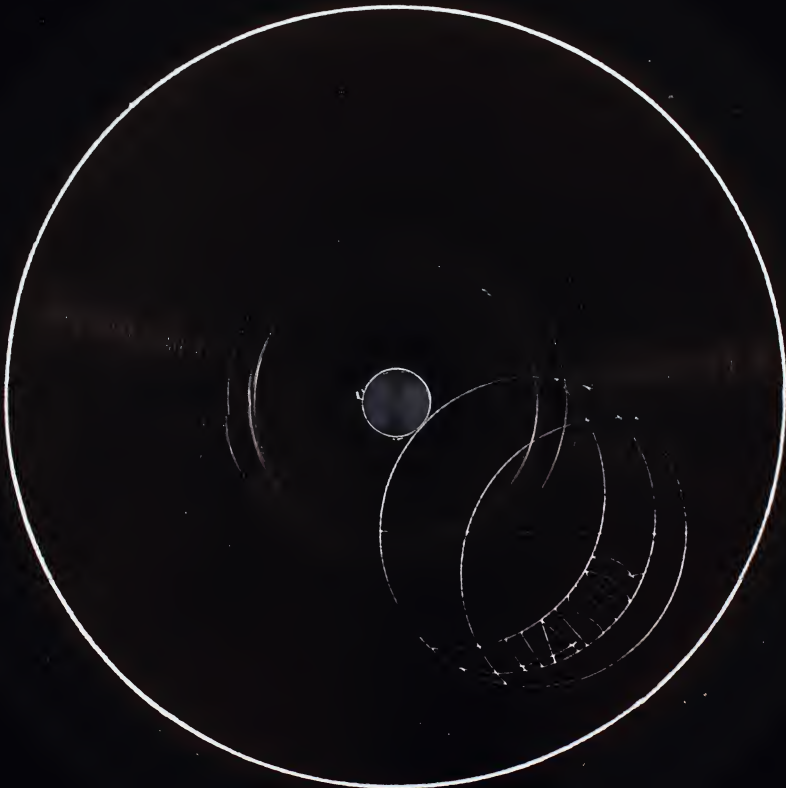
1995 MADALIT SARA

HEART DOLINDS

THIS SIDE: COLD BABY DONT YOU GO. SIDE B: CANYON.

HEART DOLINDS





ASYLUM RECORDS



SIDE ONE

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STEREO
7E-1091-A
(PRC)

TERENCE BOYLAN

1. DON'T HANG UP THOSE DANCING SHOES 3:30
2. SHAKE IT 3:48
3. SUNDOWN OF FOOLS 2:43
4. THE WAR WAS OVER 4:21
5. SHAME 4:40

All Songs Written by Terence Boylan
Published by Steamed Clam Music BMI
Produced by Terence Boylan
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ASYLUM RECORDS



SIDE TWO

**PROMOTION COPY
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**STEREO
7E-1091-B**

(PRC)

TERENCE BOYLAN

1. HEY PAPA 4:00
2. WHERE ARE YOU HIDING? 4:09
3. RAIN KING 3:38
4. TRAINS 5:20

**All Songs Written by Terence Boylan
Published by Steamed Clam Music BMI
Produced by Terence Boylan
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Singcord

CHICO HOLIDAY

I've Never Known A Love Like This

33 1/3 RPM
Side 1

ZLP-842S
Stereo

- 1. I'VE NEVER KNOWN A LOVE
LIKE THIS**
- 2. WHAT MAN IS THIS**
- 3. BRIDGE OVER TROUBLED WATER**
- 4. WHO CAN I TALK TO**
- 5. WOMAN AT THE WELL**

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Singcord

CHICO HOLIDAY

I've Never Known A Love Like This

33 1/3 RPM
Side 2

ZLP-842S
Stereo

- 1. BROTHER LOVE'S SALVATION SHOW**
- 2. ALL MY TRIALS**
- 3. SINNER MAN**
- 4. HYMN**
- 5. PUT YOUR HAND IN THE HAND**

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MOTOWN®

“YOU'RE WHAT'S MISSING IN MY LIFE”

M6-880S1

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STEREO

SIDE ONE
2669-S

G. C. CAMERON

1. THIS WILL MAKE YOU DANCE (H. Beatty-B. Holland) 5:26
2. YOU'RE WHAT'S MISSING IN MY LIFE 3:55
(H. Beatty-B. Holland-E. Holland)
3. DON'T TEAR DOWN WHAT TOOK SO LONG TO BUILD 3:31
(H. Beatty-B. Holland-E. Holland-L.T. Horn)
4. KISS ME WHEN YOU WANT TO 4:14
(R. Davis-B. Holland-E. Holland)
5. YOU NEED A STRONG DOSE OF LOVE 3:17
(H. Beatty-B. Holland-E. Holland)

Produced by Edwin Hollander for
Hollander-Owens-Hollander
Productions, Inc.

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MOTOWN®

"YOU'RE WHAT'S MISSING IN MY LIFE"

M6-880S1

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STEREO

SIDE TWO
2670-S

G. C. CAMERON

1. LET'S RUN AWAY TOGETHER 5:40
(R. Brown-S. Floyd-B. Holland-E. Holland)
2. I'LL LOVE YOU FOREVER 5:38
(R. Davis-B. Holland-E. Holland)
3. I'LL BE YOUR SERVANT 3:24
(E. Holland-B. Holland)
4. NOTHING'S SWEETER THAN LOVE 3:38
(C. Wilson)

Produced by Brian Holland for
Holland-Dozier-Holland
Productions, Inc.

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jam
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33 $\frac{1}{3}$ RPM

JAM-4B Not For Broadcast

Stereo

“There Is Another Way...”

jam
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33 $\frac{1}{3}$ RPM
JAM-4B
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“...Our Way”

EDUCATIONAL ACTIVITIES

A FITNESS EXPERIENCE

KEA-1110
SIDE A

33-1/3 R.P.M.
Narration &
Music

1. WARMUP

Music: Lees of Virginia, The Egg,
Before The Parade Passes By

2. AEROBIC ROUTINE I

Music: Nightly News

3. AEROBIC ROUTINE II

Music: To Life

4. AEROBIC ROUTINE III

Music: Sing

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KIMBO EDUCATIONAL

KIMBO EDUCATIONAL

**A FITNESS
EXPERIENCE**

**KEA-1110
SIDE B**

**33-1/3 R.P.M.
Instrumental**

1. Lees of Virginia, The Egg,
Before The Parade Passes By
2. Nightly News
3. To Life
4. Sing

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EDUCATIONAL ACTIVITIES

EDUCATIONAL ACTIVITIES

A FITNESS EXPERIENCE

KEA-1110
SIDE C

33-1/3 R.P.M.
Narration &
Music

1. **AEROBIC ROUTINE IV**
Music: Joy
2. **AEROBIC ROUTINE V**
Music: What's New, Charleston
3. **AEROBIC ROUTINE VI**
Music: Sweet Caroline
4. **COOL DOWN**
Music: Imagine, Brian's Song

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**A FITNESS
EXPERIENCE**

**KEA-1110
SIDE D**

**33-1/3 R.P.M.
Instrumental**

1. Joy
2. What's New, Charleston
3. Sweet Caroline
4. Imagine, Brian's Song

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ORIGINAL MOTION PICTURE SOUNDTRACK

STEREO
STV 81136

SIDE 1

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STV 81136 A

THE DEVIL AT 4 O'CLOCK

Music composed by George Duning

1. Devil At 4 O'clock — Main Title 1:37
2. Theme For Camille — 1:53
3. Up The Mountain — 2:22
4. Didn't You Know — 5:51
5. Wait For A Village — 1:38
6. Big Quake And Trek — 1:48

Orchestra Conducted by George Duning

Manufactured by Varese Sarabande Records, Inc. MADE IN U.S.A.

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ORIGINAL MOTION PICTURE SOUNDTRACK

STEREO
STV 81136

SIDE 2

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STV 81136 B

THE DEVIL AT 4 O'CLOCK

Music composed by George Duning

1. Lava Trap — 3:54
2. La Fleur — 1:37
3. Dead Child — 1:42
4. I Thee Wed — 1:56
5. Prayers For Charlie — 3:13
6. Farewell To Camille —
End Title — 2:27

Orchestra Conducted by George Duning

Manufactured by Varese Sarabande Records, Inc. MADE IN U.S.A.



Epic

**MONO
45 RPM**

Produced by
Larry Fogel
Debate Concept
by: E. Fox and
R. D'Addario

**DEMONSTRATION
NOT FOR SALE**

**8-50305
ZSP 162569**

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2:36

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Music, Inc./
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THE PRESIDENTIAL DEBATE

-D. Imus-

**ROAD HOG AND THE
NEON CACTUS**

Associate Producers: R. & M. Berardi
Engineer: Buzz Buzanski



Epic

**STEREO
45 RPM**

Produced by
Larry Fogel
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**DEMONSTRATION
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ZSS 162570**

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